# The Beatles MONTHLY BOOK

MARCH No. 56

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# The Beatles Book

*The Beatles' Own Monthly Magazine*

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*Beatles Book Photographs by*
**Leslie Bryce and Mal Evans**



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## EDITORIAL

Hi!

Meditation was almost a forgotten word until the Beatles pushed it back into the headlines. But recently many people have been saying that the boys are not serious about the whole thing. "Why haven't they gone to India yet to see the Maharishi?" was a favourite question.

Well, now they've got their answer. The boys wanted to go long before Christmas—and said so. But they decided that they must finish the Magical Mystery Tour first. And then, one thing after another piled up. The pressure, of course, is always on Paul and John, and in January they realised that if they shot off to India for several weeks or even months—because George for one wants to stay at least until April—everyone could say goodbye to a new Beatles' single release before the Summer.

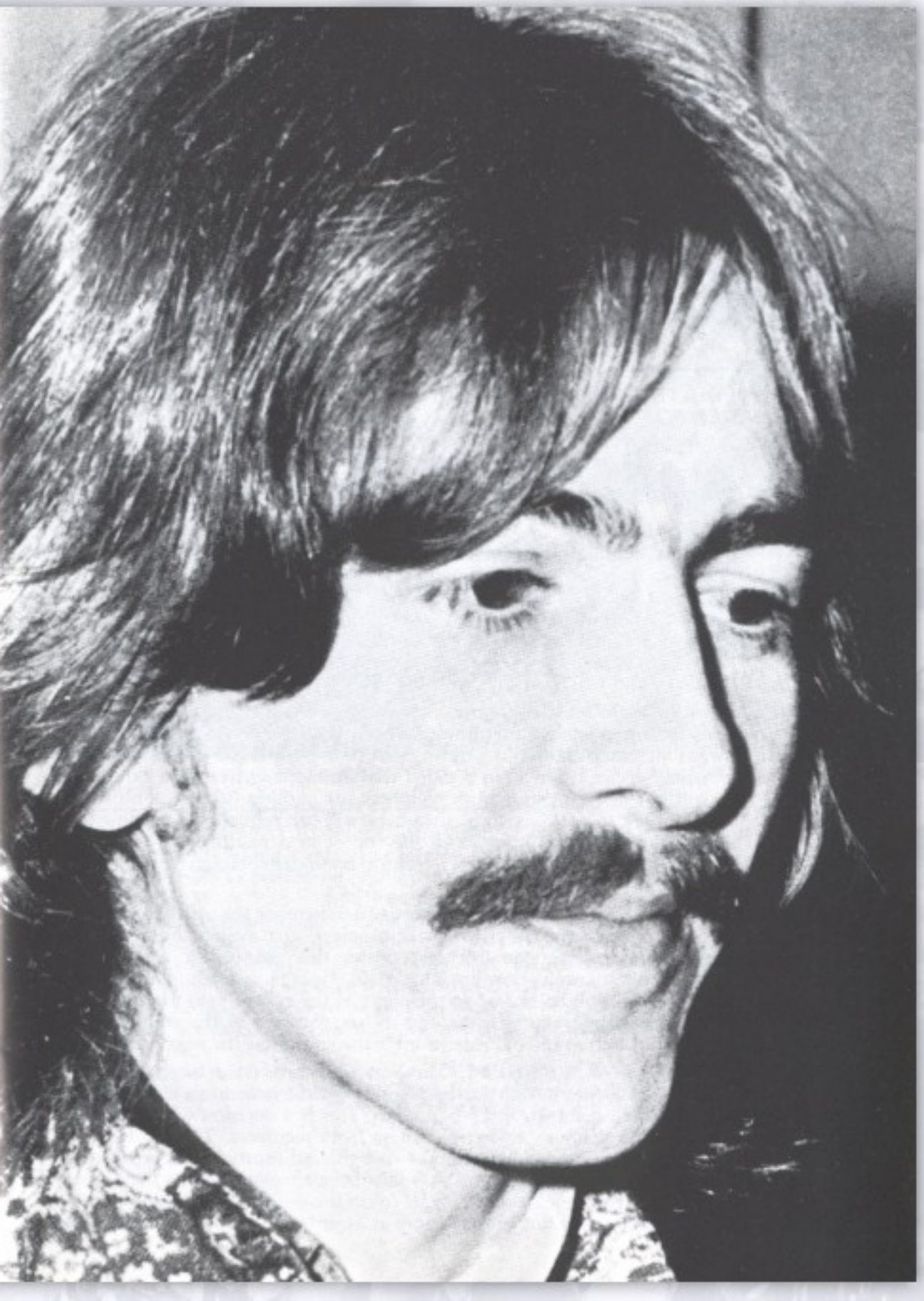
So, on top of everything else, John and Paul came up with some great new ideas and all the boys went into EMI Studios at the beginning of February to work on them. I say new ideas—because the Beatles always insist these days that they do not know which number will turn out as a single until they have worked on them all. They always like to go into the studio with several rough song ideas and then polish each one up until they can improve it no further. Then, they decide if any of the numbers are good enough to be released as a single. It's a strange fact (which I'm sure every Beatles' student has already noticed), that recently Paul's ideas have turned up on the A side and John's on the B side, with the exception of "All You Need Is Love". And it's happened again because "Lady Madonna" is mainly Paul's creation but, this single is different again because the B side was written by George.

Apple is growing very fast. As I predicted a long time ago, the boys want it to become many things. Above everything else, they want to help new talent to get a chance to be heard and seen. You already know about the Apple Shop, Apple Music and Apple Films, but do you also know about Apple Corps, Apple Retail, Apple Wholesale or Apple Records? Next month we will be giving you an inside look at some of the secrets of the Beatles' Apple set-up and tell you about the people who are helping the Beatles to run all the companies, including some you already know very well—Neil Aspinall and Mal Evans.

Wasn't Ringo fantastic on the Cilla Black Show. Singing—well we know he could do that; tap dancing—proper Gene Kelly style; telling jokes—as usual. Great Ringo. More please.

*Johnny Dean* Editor.

*This pic and the others on pages 7 and 31 were taken just before George's celebrated moustache was removed. On pages 15 and 25 you can see the new George complete with uncovered upper lip.*



National Secretary
**FREDA KELLY**

New Postal Address:

**THE OFFICIAL
BEATLES FAN CLUB
P.O. BOX No. 12
LIVERPOOL 1**

Club Telephone Number:
**051. 709 2410**

*****FOR IMMEDIATE MEMBERSHIP just send your first year's subscription (POSTAL ORDER FOR FIVE SHILLINGS) plus a STAMPED, SELF-ADDRESSED ENVELOPE (size no smaller than 9" × 4") to Freda Kelly at the new address above.**

# MARCH NEWSLETTER

DEAR BEATLE PEOPLE,

March is a very important month for Beatle People who have NOT joined the Fan Club. It is "Special Offer Month"! From the beginning of April ALL NEW FAN CLUB MEMBERS WILL HAVE TO PAY 7/6 PER YEAR INSTEAD OF THE EXISTING FIVE BOB ANNUAL SUBSCRIPTION. If you are one of the many folk just THINKING about joining it's time to ACT and send off your application and first subscription BEFORE THE END OF MARCH. Your five bob will give you full membership right through until the end of APRIL 1969—and you'll start off with the SPECIAL FREE BONUS below.

*FAN CLUB SUBSCRIPTIONS:* For more than six years the Fan Club's annual subscription rate has remained unchanged although the cost of just about everything from postage to printing has increased enormously during that time. So that the club can continue to give the best possible service it has been decided that an increase from five bob to 7/6 is inevitable. This will not affect existing club members for another twelve months—not until the end of April 1969 in fact. Existing members will be requested to renew their subscription at the existing five bob rate towards the end of next month. There is no need to write in now—wait until we send you your own renewal reminder complete with reply envelope near the end of April.

*FREE FAN CLUB POSTER BONUS:* Members will remember the terrific full-colour poster we sent out last spring—the Sgt. Pepper Souvenir Poster with a huge close-up photograph. There will be another equally great poster this year—with a brand-new never-seen-before colour photograph showing John, Paul, George and Ringo as they are today. The new free souvenir will be mailed to members at the end of next month. It will also be sent to all new members who join the club between now and the end of July—whether they join during March at the old rate or after this month at the new rate.

*IMPORTANT NOTE FOR MEMBERS:* The Fan Club receives a large amount of mail from non-members. In future it will not be possible for the general public to receive free photographs or replies to queries via the Fan Club. This is a decision which has been taken in order to reduce the delay in answering letters from members. To help the Club to get a reply to you as fast as possible please make sure that all future letters you send in show your Fan Club membership number on the front of the envelope—write the number boldly in the top left-hand corner. Please don't forget to do this—if no membership number appears on your envelope you may not get any reply as your letter will be treated as non-member correspondence.

*Two top business executives light up before starting work—that's Vic Lewis, Managing Director of NEMS Enterprises with Ringo.*

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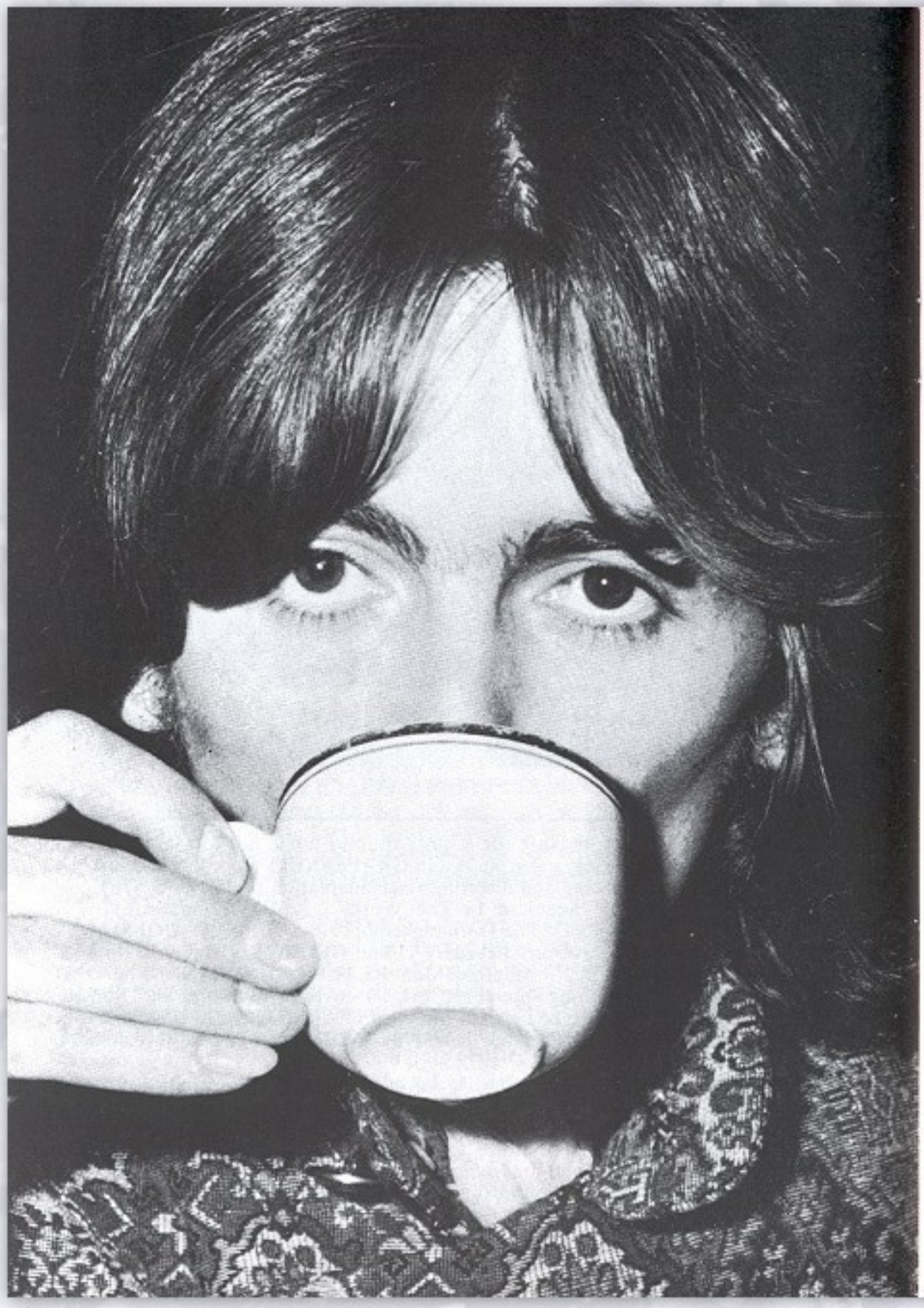
*BEATLE BITS:* **PAUL** looking for a quiet country home not too far from London . . . . . **BEATLES** taking a very close interest in **GRAPEFRUIT** recording sessions . . . . . **VICTOR SPINETTI** producing and directing stage adaptation of **JOHN'S** writings from "In His Own Write" and "Spaniard In The Works" . . . . **PAUL** impressed by **THE SUPREMES** at London's Talk Of The Town nightspot . . . . . **RINGO AND MAUREEN** celebrated third wedding anniversary February 11 and **GEORGE** celebrated 25th birthday exactly a fortnight later . . . . Manfred Man **KLAUS VOORMANN** who designed "Revolver" album cover creating special artwork for cover of "Wonderwall" film soundtrack LP . . . . **MAL EVANS** to be General Manager of Apple Records, new label which is about to be activated on The Beatles' behalf by **DEREK TAYLOR**, just home again from California.

SORRY so much of my space had to be taken up with Fan Club re-organisation details but I'll try to make more room for extra news next month.

TARRAH FOR NOW

*National Secretary of The Official Beatles Fan Club*



# RECORDING IN INDIA

## A special Report on George's recent visit to Bombay

**BY MAL EVANS**

*George with one of the Indian session musicians.*

**It was "Wonderwall" director Joe Massot who invited George to write, arrange and supervise the recording of soundtrack music for the film. George accepted because Joe is a good friend of his and because he knew the whole thing would be an interesting experience. As Musical Director, George was given a completely free hand. Nobody told him the music had to be in any particular style. From the beginning George decided that a part of his soundtrack score should be Indian music but he postponed his actual visit to Bombay until the rest of the composing and recording was complete.**

His first job was to go and see an unfinished, but roughly-edited, version of the film so that he would be familiar with the story and the changing atmosphere of every scene. Each time the film was run through for him George noted down everything he was watching. He worked out that about an hour's music would be needed. He timed each sequence carefully until he had a list of "situations" where he thought music should be heard in the background. There is one part of the film where a girl is seen crying. So George jotted down "Sad scene for 3 minutes. Girl cries for first 2 minutes 35 seconds".

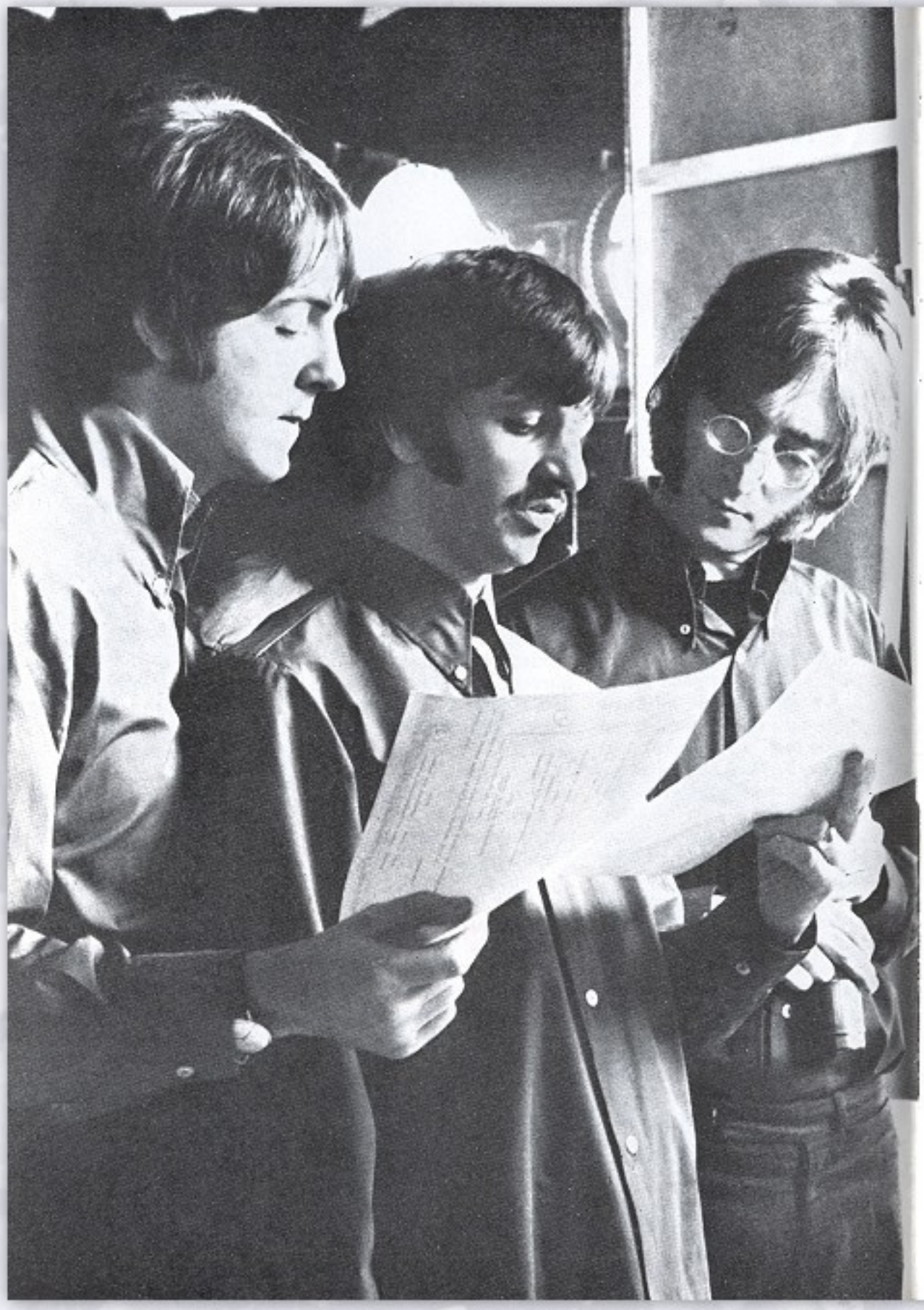
### TUNE THEMES

All this was done at Twickenham before George set up his first recording sessions. At home he made tape-recorded outlines of bits of themes, the first scraps of the tunes which were growing in his mind for the various parts of "Wonderwall".

The recording sessions were unusual in that the musicians were not given a written score to work from. Simply because neither George nor the other Beatles know how to write down music in the orthodox way. Instead the themes were composed and built up in the studio with George giving his musicians verbal or instrumental instructions as they went along.

Sometimes such a short bit of music was needed that George would just say to the right man "Now, give us a bit of happy banjo picking". He'd listen and then redirect the musician by adding: "No, what I want is something more like this" and he'd hum or whistle a few bars. So the trying and the altering would go on until George knew that what he was hearing was exactly what he wanted and that's when the studio tape ma-

*There's nothing like a nice cup of tea in Liverpool, London or Bombay.*



chines were switched on. "O.K. we'll try a take" he'd say: "30-second banjo theme —Take One."

For the recordings George used regular session men—some of the best musicians in London—plus individual friends whose work he knew well. He never used a full-sized orchestra and he seldom had more than half a dozen men playing at any one session. A lot of the music was done with a standard set of beat-group line-up of three guitars and drums.

Soon after Christmas George was ready to move to India for the last part of his assignment. For those parts of the score which were to be Indian music it was essential from George's point of view that he should work on the spot with carefully selected musicians. There are no Indian musicians of that high calibre in Britain. Conversely there are no really first-rate guitarists in the Western style to be found in India.

## BOMBAY BOOKING

On our behalf London's EMI people contacted the EMI offices in Bombay.

Tickets for three—George, Neil and our mate Alex Mardas—were booked on Air India's London-Bombay flight for Sunday, January 7. We were on the flight for nearly 19 hours with stops at Paris, Frankfurt and Tehran.

Alex had red-tape troubles since he is a Greek and should have acquired a visa for India prior to our departure. Luckily those 19 hours in the air gave time for the problem to be sorted out and there was a 2-day temporary visa permit waiting for Alex when we landed at Bombay around six on Monday morning.

## KNEW GEORGE

We were greeted by Shambhu Das, the man who runs Ravi Shankar's Bombay School of Music. George knew him well from that long Indian visit he made 18 months ago. Shambhu took us to the Airways Hotel but we stayed just the one night because the airport is 20 miles from the centre of Bombay and we didn't fancy wasting up to 4 hours each day driving to and fro.

On Tuesday we moved into the Taj Mahal Hotel, a splendid place right on the Bombay seafront.

Five days of concentrated studio sessions followed. Each began around eleven in the morning and finished between eight and ten at night. The EMI people and Shambhu Das got a good idea from George about the number of musicians he was going to want at each session. Most of the people they sent into our studio were the top men, musicians who had played on Ravi's records.

The Bombay studios were only fitted out to make mono records so a great load of stereo equipment had to be brought in specially from Calcutta. In addition Alex helped to rig up a duplicate set of recording gear which we'd brought with us from London. So we doubled up on all the recording and finished up with two sets of tapes at the end of the week. Since then we have mixed together some of the studio recordings with our own to make the finished sound to be heard on the "Wonderwall" filmtrack.

Conditions in the studios were not quite the same as we were used to! We were working beneath a floor of offices and sessions had to stop for half an hour or so each day while all the office staff packed up to go home. There were other interruptions too—such as the noise of traffic from outside. More than a few recordings had to be scrapped and re-started because the unscheduled sound of a motor horn got on to the tape!

## SKILL

But the Indian musicians made up for all these minor nuisances by their terrific skill and enthusiasm. All Indian music is based on ragas. So that he'd have something to start with George got his musicians to play one of the several thousand alternative ragas. Then he'd change it bit by bit until he had them playing what he wanted. Sometimes he got them doing things they'd never done before and they were delighted. There are no harmonies in Indian music but at one session George got three sitars playing harmonies together and it worked marvellously!

One thing we loved about the EMI Bombay studios. They kept a gang of full-time

*The Beatles reading through the script of their "Yellow Submarine" cartoon film, which is currently in production.*

musicians on call. When they were not being used these men would just sit in their own special room playing cards. Sometimes a set-up like this would be very welcome in London. You never know the moment you're going to want extra musicians at a Beatles' session! All these studio men were very versatile. They could play any number of instruments — harmonium, banjo, drums, piano—and play them all exceptionally well.

Usually George worked with a trio or quartet. A typical line-up might be a sur-bahar (like a bass sitar), a sitar and a santoor (a table harp played with sticks). Or a sitar plus a dilruba (the bowed instrument George used for "Within You, Without You") and a thar-shenhai (a bowed instrument which has a sort of flute attachment to amplify the music).

### NEXT LP

AFTER WE'D FINISHED THE "WONDERWALL" WORK GEORGE DECIDED IT WOULD BE A PITY NOT TO MAKE EXTRA USE OF ALL THOSE GREAT INDIAN PLAYERS. SO WE TAPED WITH LARGER GROUPS OF THEM, UP TO TEN AT A TIME, AND MADE RECORDINGS WHICH GEORGE WOULD LIKE TO FIND USE FOR IN THE NEXT BEATLE'S ALBUM.

"WONDERWALL" HAS YET TO BE PREMIERED BUT AS FAR AS WE CAN TELL IT WILL BE SHOWN AT LOCAL CINEMAS EVERYWHERE FAIRLY SOON. THERE AREN'T ANY DETAILS ABOUT AN LP ALBUM OF GEORGE'S MUSIC JUST YET BUT AS SOON AS SOMETHING IS FIXED YOU'LL GET ALL THE INFORMATION IN *THE BEATLES MONTHLY BOOK.*

# A BEATLES REPORT FROM AUSTRALIA

BY TERRY KILMARTIN

**Here, in Melbourne, (the BEATLES were here in '64) all their records sell like nobody's business! Here is a summary of how your records have sold and what place they made in our Top 100 Charts. I also list my favourite waxes.**

**1966:**

1. Day Tripper/We Can Work It Out (a big hit—No. 1 for seven weeks—as well as a double-sider).

2. Nowhere Man/Norwegian Wood (not that big—got as high as No. 5 spot: N.W. bigger than the A side: Nowhere Man).

3. Rubber Soul—L.P. (huge success: No. 1 on all L.P. charts here for many weeks, even made several Top 40 lists).

4. Paper-back Writer (No. 1 for .. a month: sold well).

5. Revolver—L.P. (loads of publicity, however it never made No. 1 on L.P. Charts but all the radio stations bashed hell out of it).

6. Yellow Submarine/Eleanor Rigby (could it ever be displaced as a No. 1? Unfortunately so, yes; it could. Both numbers had a stranglehold on each and every chart by Christmas 1966. Huge hit!).

1966 (My Choice):

| Singles: | L.P.'s: |
|---|---|
| 1. "Y.S."/"E.R." | 1. Revolver. |
| 2. "N.M."/"N.W." | 2. Rubber Soul. |
| 3. "P.W."/"R." | |
| 4. "D.T."/"W.C.W.I.O." | |

Best Overall Songs for year:

| | |
|---|---|
| "Love To You" George H. | "Tomorrow Never Knows." John L. |

**1967:**

1. Penny Lane (No. 1 for several weeks but only A-side went in a big way).

2. "S.P.L.H.C.B."—L.P. (WOW: GAS: FABULOUS!!!! No. 1 for 20 weeks and got as high on Top 40 list as No. 7; greatest record by Beatles and anyone, anywhere, forever!).

3. All You Need Is Love (Hit! No. 1 for around 6 to 7 weeks—flip-side well played too!).

4. Hello, Goodbye/I AM The Walrus (2-in-1 smash hit: at the moment it is still on No.1 spot after 9 weeks in, 8 on top spot. I.A.T.W. aired after a few weeks. Just as big (if not bigger) than H.G.).

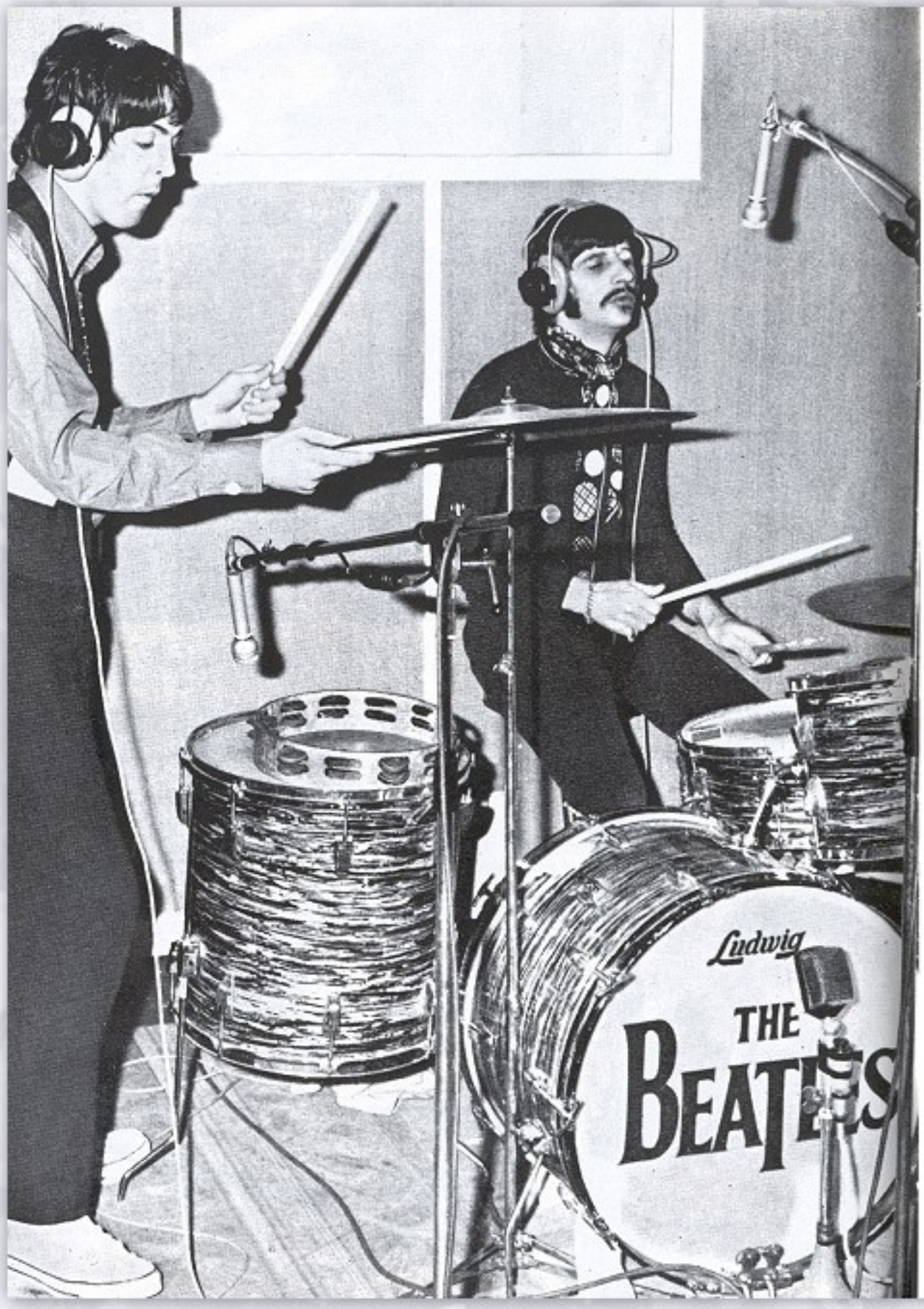
1967 (My Choice):

| Singles: | L.P. |
|---|---|
| 1. "P.L."/"S.F.F." | "S.P.L.H.C.B." |
| 2. "A.Y.N.I.L." | |
| 3. "H.G."/"I.A.T.W." | |

Best Overall Songs for year:

| | |
|---|---|
| "Within You Without You" George. | "A Day In the Life" John and Paul. |

*ABOVE: John obeys the command to "Smile, please" at the "Yellow Submarine" script meeting.*
*BELOW: Paul explains the passage that he wants to guitarist Judd Proctor to play at the rehearsal for Cilla Black's TV show.*


Ludwig
THE
BEATLES

# SOME BEATLE SINGLES ARE NO LONGER OBTAINABLE

**REPORTS FREDERICK JAMES**

**We get a constant stream of letters at The Beatles Book offices asking about early Beatle records. Sample: "I became a fervent Beatle fan at the beginning of 1964 and now want to build a complete collection of their records, singles mainly, going right back to the days of 'Love Me Do'. I've tried several local dealers with no success".**

Right! Here's a "Beatles Book" guide to exactly what is going on over the now-massive catalogue of material from the inspired pens of John and Paul.

First, what does YOUR local dealer say when you try to get a copy of, for instance, "Please Please Me"? Maybe your old copy is worn out; maybe you joined in the ranks of Beatle fanatics too recently to have ever had a copy.

The official statement from EMI records, via Mr. Roy Featherstone (marketing department), is this. "Some of the early Beatles' singles have been deleted from the catalogue. This is inevitable with any recording artist but each single by a top artist is left on the available list for several years before being removed."

## SINGLES

In the case of the Beatles, the singles concerned are: "Love Me Do"/"P.S. I Love You"; "Please Please Me"/"Ask Me Why"; "From Me To You"/"Thank You Girl"; "She Loves You"/"I'll Get You"; "I Wanna Hold Your Hand"/"This Boy"; "Can't Buy Me Love"/"You Can't Do That"; "I Feel Fine"/"She's A Woman"; "Ticket To Ride"/"Yes It is".

This represents all their early singles with the exception of "Hard Day's Night"/"Things We Said Today" which is STILL available, even though it was originally released prior to the last two named in the "deleted" list. So. . . if your local dealer says he can't get "Hard Day's Night", he is wrong. All he has to do is put in an order to EMI Records and they will get copies up from their factory. Should the single be temporarily out of stock, then copies can be re-pressed—the only problem here being that there is obviously likely to be a delay of perhaps a week or so.

EMI Records have had complaints in the past about dealers SAYING something is deleted when in fact it is not. Mostly this adds up to sheer laziness on the part of the local dealer. But now you know it is official . . . all singles from "Daytripper"/"We Can Work It Out" still are available and CAN be ordered. There may be further deletions before the end of this year, but that is the situation right now.

LP's — ALL Beatle albums are still available, from the first "Please Please Me" right through to "Sgt. Pepper". That again is absolute fact. Any dealer who really wants to help can get you a copy of any album, though again there may be delays from the factory end. Explanation of the delays is simply that presses work at full stretch to keep up-to-date with orders for the latest Beatle albums.

Disregard, then, a reply given to a letter printed in one of the weekly music papers where it was stated that ALL Beatle singles are still available. But suppose you want to get a complete library of Beatle records—how can you go about it? One way is to advertise for a copy of a specific single. But EMI point out that all the 'A' side singles, those now deleted, have been included on various albums . . . most of them on the recent "Beatles' Golden Hits" LP. There's no difference in the actual recording, naturally, only in the actual size of the record!

But one wonders if anybody has a COMPLETE collection of Beatle records about the world. You can work out that it would cost approximately £30, or a little over, to actually BUY all the releases in Britain alone. . . .

But in America, for just one example, the album situation changes considerably. Basically, Capitol Records there try to produce five LPs from four British albums. Extra material is added; contents are chopped and changed. "The Magical Mystery Tour" appeared as one side of an LP in the States, for instance, where here it was an EP. There is a considerable demand for these "special" American LP's here in Britain . . . and many of them are imported for re-sale.

## COVERS & EXTRAS

Most countries in the world have "extra" Beatle records. One man with copies of most is publisher Dick James—he also has a large percentage of the Beatle material "covered" by other artists. This represents many, many hundreds of recordings. Mr. James' collection is by no means complete.

But the most interesting point is: just how valuable will the early Beatle records be in, say, twenty-five years time? With Beatle-fanatics already paying high import prices for material from different parts of the world, it looks like being a "sky's the limit" scene for those singles you have tucked away in your collection right now. In 1990, there'll surely be a tremendous demand for souvenirs of the pop phenomena of the 1960's.

Moral: Hang on tightly to your Beatle discs. They could be worth a small fortune.

*Only about one minute of actual recording is released out of every two hundred that the Beatles spend in the studio. I wonder if this piece of double percussion was ever released.*

Take this guinea voucher to
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and find out why . . .

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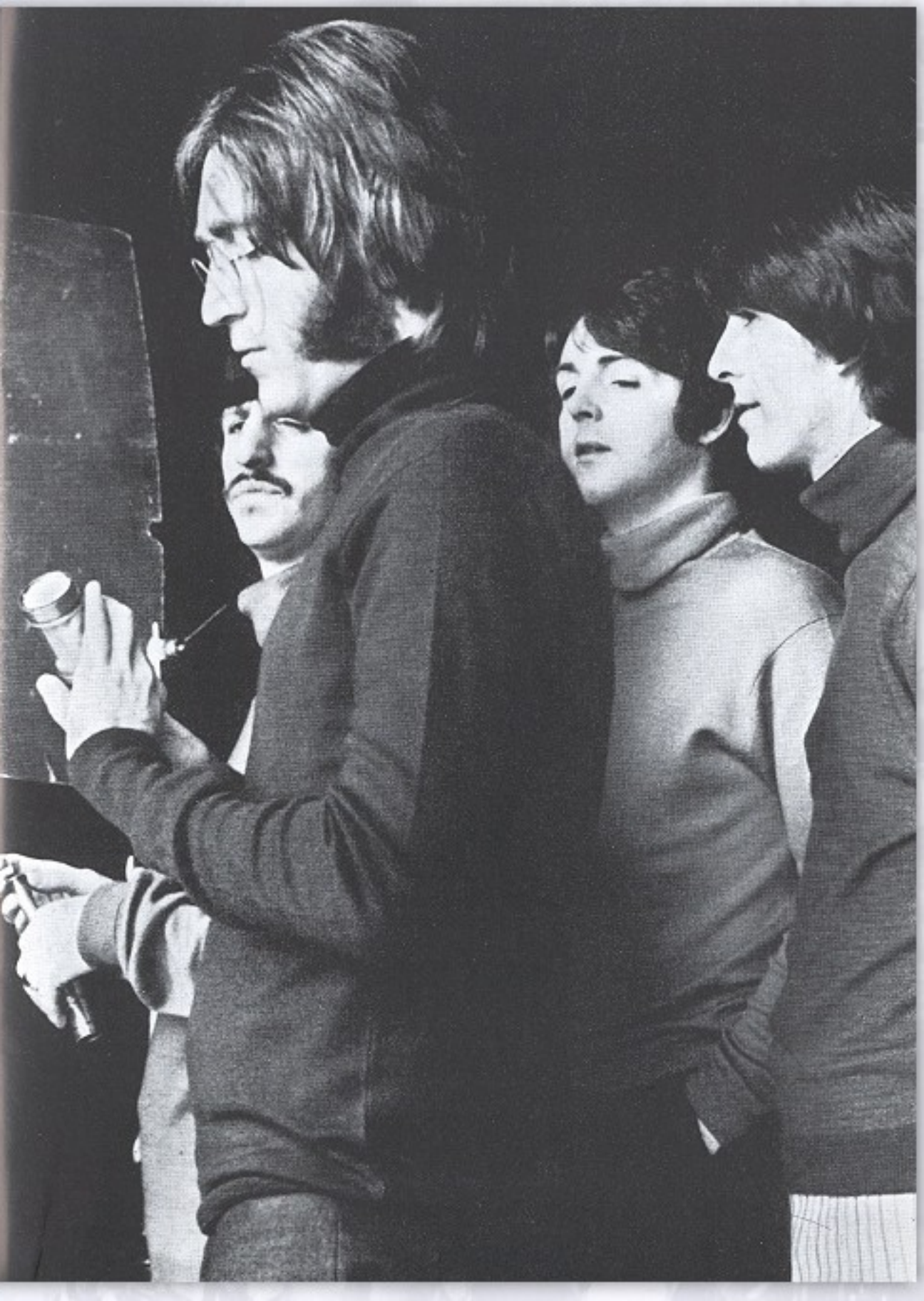
_____

# BEATLE Pen Pals

**Miss Anna Dempsey** (12), 42 Powis Square, London W.10, England, wants a p.p. in England.
**Miss Linda Mulcahy** (12), 76 Hammersmith Grove, London W 12, England, wants p.p. in England.
**Miss Irene Copy** (15), 12 Alexander Mews, St. Johns Wood, London N.W. 8, England, wants p.p. anywhere.
**Miss Deborah Ross** (15), 99 Hynland Road, Hyland, Glasgow W.2, Scotland, wants boy p.p. anywhere.
**Miss Anne Marie Madson** (19), Rallangard Stjoul, Bjerryby Tasinge, Denmark, wants boy p.p. anywhere.
**Miss Anne McKnight** (14½), 3 Claver Park, Belfast 9, Northern Ireland, wants p.p. anywhere.
**Miss Anne Pelling** (16), 106 Hodshrove Road, East Mailscomb, Brighton, Sussex 7, wants p.p's from everywhere.
**Tania Humpries** (13), 4 Harrow Road, Mash Green, Wigan, Lancashire, wants p.p. anywhere.
**Miss Beatrice Winkstrom** (15), Stormastvagen 23, Helsinki 98, Finland, wants a p.p. anywhere.
**Annica Blackman** (15), Prestbackavagen 28, Helsinki 63, Finland, wants p.p. anywhere.
**Paulo Yukio**, Kano Ciaxa, Postal 411, Londrina Parane, Brazil, wants p.p. in U.S.A. or England.
**Tomaka Kotabe** (18), 29–1 –Chome Nakamura Minimi, Nerima-Ku, Tokyo, Japan, wants p.p's anywhere.
**Mr Shashin Mehta** (19), P.O. Box 214, Tororo, Uganda, East Africa, wants p.p's anywhere.
**Miss Margaret Uorster** (14), 11 Park Lane, Park Drive, Port Elizabeth, South Africa, wants p.p's from Germany and India.
**Etta Campbell** (16), 3518 W. 76th Street, Chicago, Illinios 60652, U.S.A., wants a boy p.p. from England or Scotland.
**Mitsuko Kurashina** (17), 295 Eihuku-Cho, Suginama-Ku Tokyo, Japan, wants p.p's anywhere especially England.
**Miss Hilary Barnet** (14), 51 St. Pauls Avenue, Barry, Glamorgan, South Wales, wants boy & girl p.p's from anywhere.
**Rita Thomahau Hoelyck** (14), Primulavej 15, Kolding, Denmark, wants a p.p. anywhere.
**Dorritt Thomahau Primulavej** (13), Funghansveg 103, Kolding, Denmark, wants p.p. anywhere.
**Jose Hageman** (17½), Dammenweg 101, Nederhorst Den Berg, Holland, wants p.p. all over the world.
**Valerie J. Simpson** (16), 347 Digon Road, Diane, Bolton, Lancashire, wants a boy p.p. from America.
**Chizuko Okado** (16), 75 Asahiterjin—Cho, Kochi–City, Kochi-Ken, Japan, wants a p.p. in London.
**Wilhard Dehnerdt** (16), Bruckenstr 14,2, Hamburg 22, Germany, wants p.p. in England.
**Miss Yoshimu Kaji** (16), 16–8–3–Chome From Machi, Kitchjoji, Musashino-City, Tokyo, Japan, Wants p.p. in England, wants p.p. anywhere.
**Johnny Leong**, 66J/N Sungei Kelian, Penang, Malaysia, wants p.p. anywhere.
**Ricky Teh** (16) 110 Ipoh Road, Kuala Lumpur, Malaysia, wants a p.p. from anywhere.
**Jill Miles** (13), Corfe Cottage, Old Pittwater Road, Brookvale 2100, Sydney, New South Wales, Australia, wants boy p.p's.
**Gemma Lee**, 80 Smith Avenue, North Manley 2100, Sydney, New South Wales, Australia, wants boy p.p's.
**Christine Dowling**, 102 Smith Avenue, North Manly 2100, New South Wales, Australia, wants boy p.p's.
**Kerrin Panlook** (14), Schoolhall Street, Oakleigh, Victoria, Australia, wants p.p's in Canada, England & Africa.
**Lynne Evans** (16), 109 North Highland Avenue, Prestonsburg, Kentucky 41653, U.S.A., wants p.p's in Europe and Asia.
**Barbara Shepherd** (13½), 102 High Road, Halton, Near Lancaster, Lancashire, wants boy p.p's in England and America.
**Miss Kimiko Wada** (13), 112 Diafuker Sakaria-City, Nara, Japan, wants an English p.p.



## WINNER OF FREE SUBSCRIPTION

Hello Johnny Dean?

We are now in the sixth year of fantastic Beatles' music, and still going strong. If I were given the opportunity of writing a Beatles LP sleeve, on their next one, First I would give the LP, a title (of course):

'(IN MEMORY OF THE LATE BRIAN EPSTEIN) FIVE YEARS OF BEATLES' AND MORE'.

Sleeve notes:—

In Memory of the late Brian Epstein, this album of the Beatles is dedicated to this great man, whose life came to a tragic end in August 1967. A Man who was young and the Beatles greatest inspiration.

The Beatles are without doubt the greatest thing to happen to Pop Music.

Five fantastic years, during which the Beatles have captured the hearts of music lovers, everywhere. Every song has sold over a million, and by doing so, they've become the fastest selling music artistes, in the History of Records. (Discs).

Opening a way for new groups, new sounds, and making the music progress. From guitars to sitars, Rock 'n roll to psychedelic music, and so it goes on.

Lennon and McCartney, two great composers, whose songs have become Golden standards. Wherever you go they are sung by people of all walks of life, in pubs, schools, football matches etc. Millions of people of all races and beliefs, join as one big happy family in listening to the Phenomenal Beatles. Idols of the Beatles recorded their songs, plus other great show-business artistes.

Members of the most exclusive Order of the British Empire — indeed the Highlight of the boys' career. Not only was it a great Honour for them to receive the M.B.E., from Her Majesty the Queen, but also for Beatles fans too. We're proud and thrilled that our idols have been given recognition by Royalty for exports. Among those present at Buckingham Palace was the man who gave us the Beatles—the late Brian Epstein.

Listen now to this album of the Beatles, ladies and gentlemen. All Magnificent British Entertainers—JOHN WINSTON LENNON, M.B.E., JAMES PAUL McCARTNEY, M.B.E., RICHARD STARKEY (better known as Ringo Starr), M.B.E., and GEORGE HARRISON, M.B.E. (he also is a song writer).

THE BEATLES, M.B.E.,
Doreen S. Hyde,
39 Baird House,
White City Estate,
London, W.12, England.

Dear Johnny Dean,

I Would like to thank you for the fab B.B. I would, not miss one even if I had to beg for it. Seriously though, when I turned to page six, and saw the Beatles in their fancy Dress, I thought they were great. My favourite was Maureen—she looked really Great in her Heap Indian Mini Skirt.

So thanks once again for Beatles Monthly.

Love Janet Jean,
Notting Hill Gate, London.

Dear Johnny,

I must find the time to write to you about Magical Mystery Tour. Whatever were the critics thinking of to give it such a knocking. I thought it was great, the songs, especially Fool on the Hill, Great, Fantastic. The point of this letter however is that my mother, age 42, who is a great admirer of the Beatles talent, thought it was utter rubbish. She thought the Beatles could do so much better: also my sister Valerie, age 13 years, a Monkee fanatic, was very scathing in her remarks.

After a lot of arguments I got them to have another look at it on B.B.C.2 and they liked it, because they accepted it for what it was, a Magical Mystery Tour, not a story. I hope the B.B.C. keeps re-showing it as it grows on you the more you see it the more you like it.

Yours sincerely,
(Miss) J. Ball, aged 18 years.
4 Counterpool Road, Kingswood,
Bristol, Glos.

Love to all the Beatles especially Paul. Mum's love to John and Ringo.

Dearest Beatles,

I have just read Carol Mckee's letter in B.B. No.55 and I must say how I agree with her. We all live, at some time, in a dream world and I'm sure that Beatle People often dream of meeting Beatles. I know I do. I think so much about you and feel that I do know you, have met you, and still will meet you. I hope my dream will come true. But until it does I have your records, and pictures. MMT is so fantastic. Whenever I hear "Flying" I wish it could go on forever. I'd love an LP of music like that. It would be great for parties.

Thank you Beatles (especially John) for everything.

Love,
Margaret Sharkey,
40 Wheelwright Road,
Erdington, Birmingham 24.
x x x x

Dear Johnny,

May I take up a few lines to make this personal plea. Are there any Beatle people who have the interview albums produced in the States by ED RUDY? I'd like to buy or exchange almost anything for them.

Many thanks,
Kevin Gillett,
Belhaven, Settlement Road,
Highton, Geelong,
Victoria 3216 Australia.

P.S.—Best wishes to all from "Down Under" Beatle People.

Dear Johnny,

I have just read February's Beatles Book, and I was ever so disappointed that you couldn't print any pix of George and Pattie at the Fancy Dress party. I really adore George, and the description of his costume, and Pattie's too, sounded too gorgeous to be true. What I wanted to ask is, if you took any pix of George and Pattie, or just George, if I could buy a print. I'd pay anything for it, I mean that, if I could only have one. If it's possible, please send me one, and I'll send the money back.

Please, I love George so much, and I'd really treasure that picture.

Jacqueline Stone,
13 Garrick House,
Streatham, S.W.16.

P.S.—Many congratulations to George and Pattie on their second wedding anniversary.

*Johnny answers:—*

Sorry, but we didn't manage to take any pics of George or Pattie at the Fancy Dress Ball. They just never seemed to be anywhere near our photographer!

Dearest John (you're the Greatest),

I nearly died, when I opened B.M. No. 55, cos there you were on page 3, dressed up as a rocker, you were FANTASTIC. You look so gorgeous and sexy dressed like that WOW! I bet you stole the whole party in that outfit. THEN I had another dose of LENNON-MANIA when I turned to the middle page, WOWEEE! there right before my eyes is THE most GORGEOUS pic I've ever seen. You look dead dreamy there, I'll tell you. And also let me tell you JOHN, that I am one of your millions of fans who did love M.M.T. and I appreciate all the hard work gone into making it.

Hope there'll be another T.V. show lined up for '68.

All my devoted BEATLE love from a loyal LENNON MANIAC.

Johnishly yours forever,
Miss L. Walker,
Kirkheaton,
Yorkshire.
x x x x x x x x x x

## SYMPHONY FOR A BEATLE

He is my idol, the love of my life.
He's always near me in laughter or strife.
His music can soothe like nothing else can
For I am Paul's woman and he is my man.

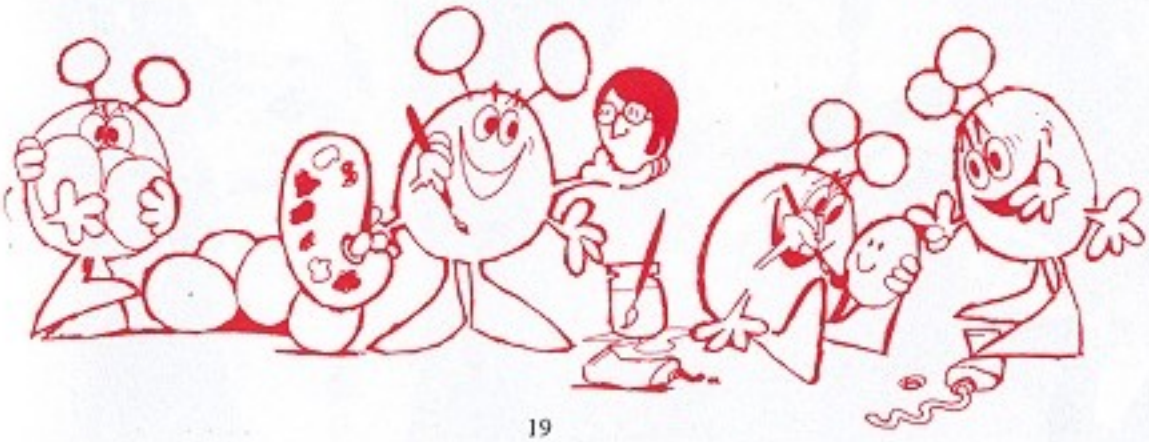
The glint in his eyes, the smile on his lips,
Makes my whole being shiver from top to finger tips.
That tender look, that teasing smile,
Which is always there on my mind all the while.

A shake of his head, the murmur of his voice,
And I'm lost to the world in the Beatle noise.
The gentle brown eyes, which hold mystery for me
A magical mystery which makes my life free.

The dark brown hair which falls on to his brow,
The boyish grin that tugs at my heart, somehow.
The sweeping eyelashes, the large innocent eyes,
All make him my hero, my most treasured prize.

His outlook to life, his music and his looks,
All make him the tops, number one in my books.
My spotlight is on him and will be forever.
I'll stand by the Beatles, I'll desert them never.

So there you have heard it, at least a small part,
The story of my man, the man in my heart.
My world evolves around him, is plain to see for all
I'd rather die than be untrue to my Beatle Paul.



*ABOVE & BELOW: The Beatles pictured in the EMI St. John's Wood No. 2 studio at different sessions two years ago.*

## TWO YEARS AGO

**by Billy Shepherd and Johnny Dean**

**Somebody wrote, quite recently, that a certain new girl singer didn't stand much chance of finding disc success because she'd never even met a Beatle! A bit on the sarcastic side, perhaps, but there's a tremendous list of pop successes which can be put down to some form of Beatle influence—a Lennon-McCartney song, a recommendation from Ringo, a suggestion from George.**

Go back to March, 1966, two years ago, and there was the case of a chart-entry group who claimed that they made the breakthrough simply because Paul McCartney fancied a ciggie and didn't have his lighter with him! And that's dead serious. Group concerned, a duo actually, was the Truth. Steve Gold and Frank Aiello had made two records, but with little success.

So they went up to Dick James' offices and the Beatle publisher was talking generally to them about which Beatle songs might give them a third-time-lucky success. The one he fancied most was "Girl". The two boys talked it over—were slightly worried about the fact that they might be described as "jumping on the Beatle band-wagon". In an outer office sat their manager, Jeff Cooper. He, too, was thinking about which songs, by a variety of composers, would best suit the boys.

And in walked Paul McCartney. He fumbled in his pockets. Then he strolled over and asked Jeff, a stranger to him, if he had a light. Jeff obliged happily.

He was sure this was an omen. "We'll do the Beatle song. 'Girl' it is", he said. They did it. And it went straight into the charts. Just sheer coincidence? The Truth didn't think so. But this little yarn illustrates the importance placed on ANYTHING to do with the Beatles. . . .

Around this rather chilly month of March, it was announced that 1966 would see the Beatles touring America, Germany and Japan. Brian Epstein was off to America to fix up details for the boys' biggest-yet money-spinning trek round the States. And George told us: "The difference between now and a few years back is that we can look right ahead over a whole year and know just where we're going to be in any given month, or week even. It makes life much easier. Most of us now have family scenes going and it's nice to be able to make long-range plans with the wife."

Oh yes, March 1966 was "Beatles At Shea Stadium" time on television. We've dealt fully with this programme in past issues of "Beatles Book"—but a reminder of this incredibly exciting show, in front of 56,000 people, doesn't come amiss, we hope. Almost a documentary, completely entertaining. . . lots of Beatle work in a 50-minute show which also featured dancers, Brenda Holloway and the Sounds Incorporated outfit from Britain.

## QUIET MONTH

We spent a lot of time with John Lennon during this "quietish" month of March. He explained that it was quiet because the newly-wed George was entitled to as long as he wanted for the honeymoon. "But people keep throwing this retirement thing at us. There has to be a limit to what we take on, obviously, and there's no need to go mad rushing around the country. Recording is the problem. As the years go by, Paul and I take longer actually getting down to writing material for albums and singles. Right now we've got to get a new LP finished. So what happens? George comes rushing back from his holiday with Patti and discovers that we've got very little actually done. 'Rubber Soul' seems like only yesterday, but it was a long time ago.

*ABOVE: Another "Yellow Submarine" cartoon script meeting pic with everyone apparently in complete and happy agreement.*

"George Martin wants us to get on with it. But we find that it definitely takes longer now. There's been talk about me doing a record just reading aloud some of my poems but again I don't want to start pushing things. I think I'm more the type to sit back and hope that nice things will happen to me, rather than go out rooting for new things to do. Maybe it's wrong. Not so long ago I'd be like a long-distance runner, go anywhere, if it was likely to really help the group."

## EIGHTH GOLD DISC

John might have felt he was slowing down, but the quality was higher than ever in his writing. "Nowhere Man" was in the process of passing the million mark in the States, earning the Beatles their eighth Gold Disc for sales in America alone. Actually this was their fifth consecutive single to pass the Magic Million Mark and nobody had ever come within a mile of that sort of consistency before. No, not even E. Presley.

Tying in with the "Shea Stadium" show, the boys decided to give everyone of their fan-club members, a souvenir of the production. So they sent out a booklet of colour pictures taken from the show (remember there was no colour television here at that time) and also a replica of a front-row ticket for the performance. It may sound a fairly simple process, just addressing the envelopes and posting the souvenirs . . . but with a fan-club as big as the Beatles it was a massive operation. Another example, though, of how the Beatles liked to come up with little off-the-cuff surprises for their faithful followers. Which means YOU!

We wonder how many of you actually remember a hit record called "Woman". Well, this was by Peter and Gordon and it chased pretty high up the charts just a couple of years ago. The composer according to the label information was one Bernard Webb, and nobody in the business seemed to know who he was. Journalists started digging deep and came up with the astonishing information that it was actually . . . Paul McCartney!

It all started because of a McCartney whim. He wanted to see if one of his songs, per-

formed without a Beatle name attached to it. could make the grade. He'd been long friendly with Peter and Gordon, for obvious reasons, and he offered them the song at exactly the moment they wanted a follow-up single . . . having already made the charts with a fully-credited Beatle song.

## GOOD SONG

Of course it was a hit simply because it was a darned good song anyway. Peter and Gordon, who have recently split up to go their separate ways, found it a terrible trial trying to keep the secret of Bernard Webb. . . and from their point of view it led to a lot of criticism. Didn't help when they kept pointing out that the secrecy was purely and simply for Paul's sake. . . .

Mind you, then as now, there were always people trying to stir up controversy about anything connected even remotely with the Beatles. The line taken over Peter and Gordon was that THEY were responsible for hiding Paul's name away—simply because they resented criticism that they were getting to the top on the shoulders of the Beatles . . . especially seeing as how Paul's girl Jane was the brother of Peter. Some artists thought the duo were getting too much advantage; some fans were resentful at not having been told the truth in the first place.

They knew that some of the more bitter critics felt that the Beatles couldn't possibly maintain their standards much longer. "What is there left for the boys to do now?" —that was the main question. And our reply, then as now, is simply this: "There is a LOT left to do if the boys feel sufficiently strongly about doing various things. But if they ONLY go on producing incredible records and writing incredible songs, surely that's enough".

The knockers said it wasn't enough. But again, the fans remained patient during a rather inactive spell. They KNEW their heroes would come up with something that would stop all criticism.

And of course they DID. Read on, same space, next month. . . .

*BELOW: Paul chatting to actor Harry Corbett at the rehearsal for Cilla's TV show.*

# GEORGE HARRISON: RECORD PRODUCER!

**Recently GEORGE HARRISON moved into the record production field for the first time. Having used THE REMO FOUR as session musicians for some of his "Wonderwall" film soundtrack work, George went a step further and invited the group to make a new single under his studio supervision.**

**The Beatles and The Remo Four have known one another for many years—they were together in the Liverpool Cavern days. Remo lead guitarist COLIN MANLEY has written the following zany account of the group's studio stint.**

**"THE WESTERN PRINCE AND THE TIRESOME FOUR"**
**A SORT OF REAL-LIFE FAIRYTALE BY COLIN MANLEY**

*The Characters:* **The Mythical Western Prince (Tireless George Harrison)**
**The Tiresome Four Rock-a-Shake Group comprising**
**The Fat One (Colin Manley), T.O.I.E.G. (Tony Ashton),**
**Griper (Roy Dyke), Durran (Phil Rogers).**
**Black Blob The Faithful Half-breed Servant (Road manager Jens)**
**Man Mountain The Prince's Helping Help (Mal Lift-Evans)**

## The Story Begins Here:

The first day commencing as the intrepid four arrive at the car park to be confronted by a strangely daubed minute car with the blind eye of Katmanure gazing at them from every door. Then followed the meeting with M.W.P. himself of when it has oft been said, "Thats enough." Greetings and formicas having been exchanged the Eager Four set about their task. The Artful Repertoire man entered phasing gently "Grove or be not grooved." A solemn warning.

"Eat no meat" cried the Fastidious Prince

"No pigs feet" chanted the Hungry Four.

Gazing around the large room, the young lads could fee and seast their eyes on the vast array of almost every world of the instrument —sinister black boxes with many long black cables stretching out like a spaniel's ear in Greece. Crowning all Angora's Box containing a thousand men, an instrument—nay a musical factotum—of which Rommel said "off with his head."

The fat one and Toieg played their peace, nodded the wise princes head. "Okay" said he, the signal for the commencement of the days toil and the Industrious Four fled to their instruments.

## THE RED LIGHT !!

Panic spread suddenly through the shaken four and valuable time was spent for the fat one's fast fingers had forried an elbow knot around his plant. "Not a very good one said the Bouncing Prince wading through the cigarette ends" "Let's try again." Toieg gazing down at his palm and as luck would have it all turned out in white strip.

The arabic lettering on the crash ride sizzled out and the Merry Four played their kidneys out.

The Man Mountain burst in with refreshments, tripped but did not fall. "Tea up, but never down." quoth he. "Don't be gruel" quipped Oliver Wrist.

During the day several friends of the Prince hopped in to play their respects. "Cheap at half the price, but hello there!" cried the Friendly Lad.

A stickler for detail and perfection and object of no money, the Wily One sent Man Mountain to the tower for the Doomsday Book and rippling the pages produced percussion the like of which would have chilled the soul of Hyperions Kite. "Marvellous", marvelled the Dumbfounded Four.

"Play it back", wept the anxious four, but they must be careful what they say, for they can hear it all in there you know. A burrp from? at once recorded and played backwards produced gasps of astonishment from the awestruck four—so that's how it's done. Singing through four yards of barbed wire, happy in the thought of the dubbin to be applied,

"Plug in, tune up, hit out."

The end of the first day, high lighted by axing and rifling of the hot cigarette machine downstairs.

The second day came to the Tireless prince and listening to the work of the previous day outlined new ideas confounding the Tiresome Four.

"Put the drums and bass on one track, and the whippet and bear on the other, we shall add foam-backing later" Thus proving that a snitchy ryhme saves grime.

Man Mountain dribbling a jows harp yet another dynamic effect. "It's 19 shillings for a hot chop downstairs" cried the entering Fat One.

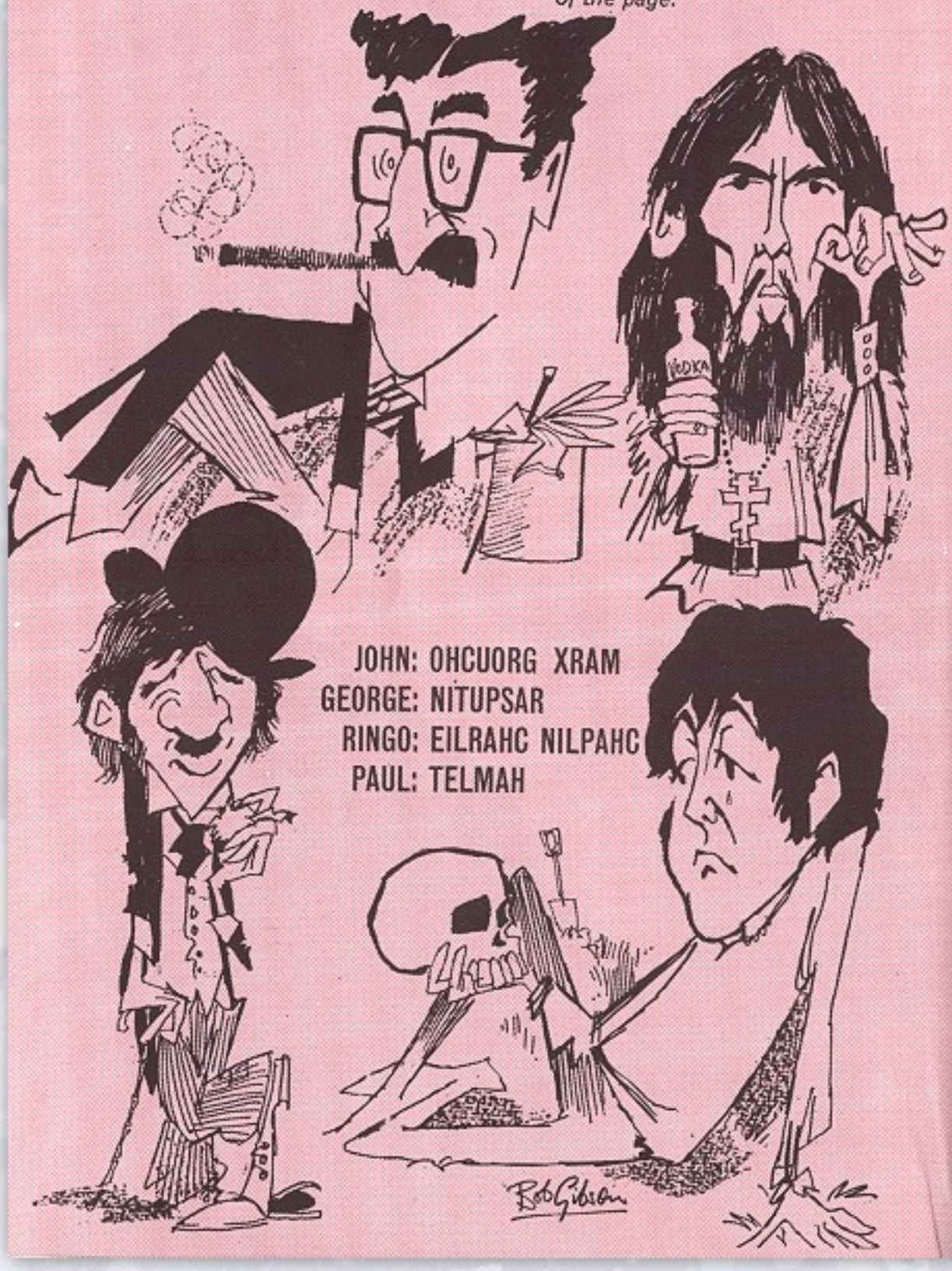
"Thats Shere Khan."

To carry on would be to bore. In short, a grand time had by all. And the Thankful Four bade fond farewell to the Prince, to be met by many of his fans outside asking them what it was like to live next dour to a?...

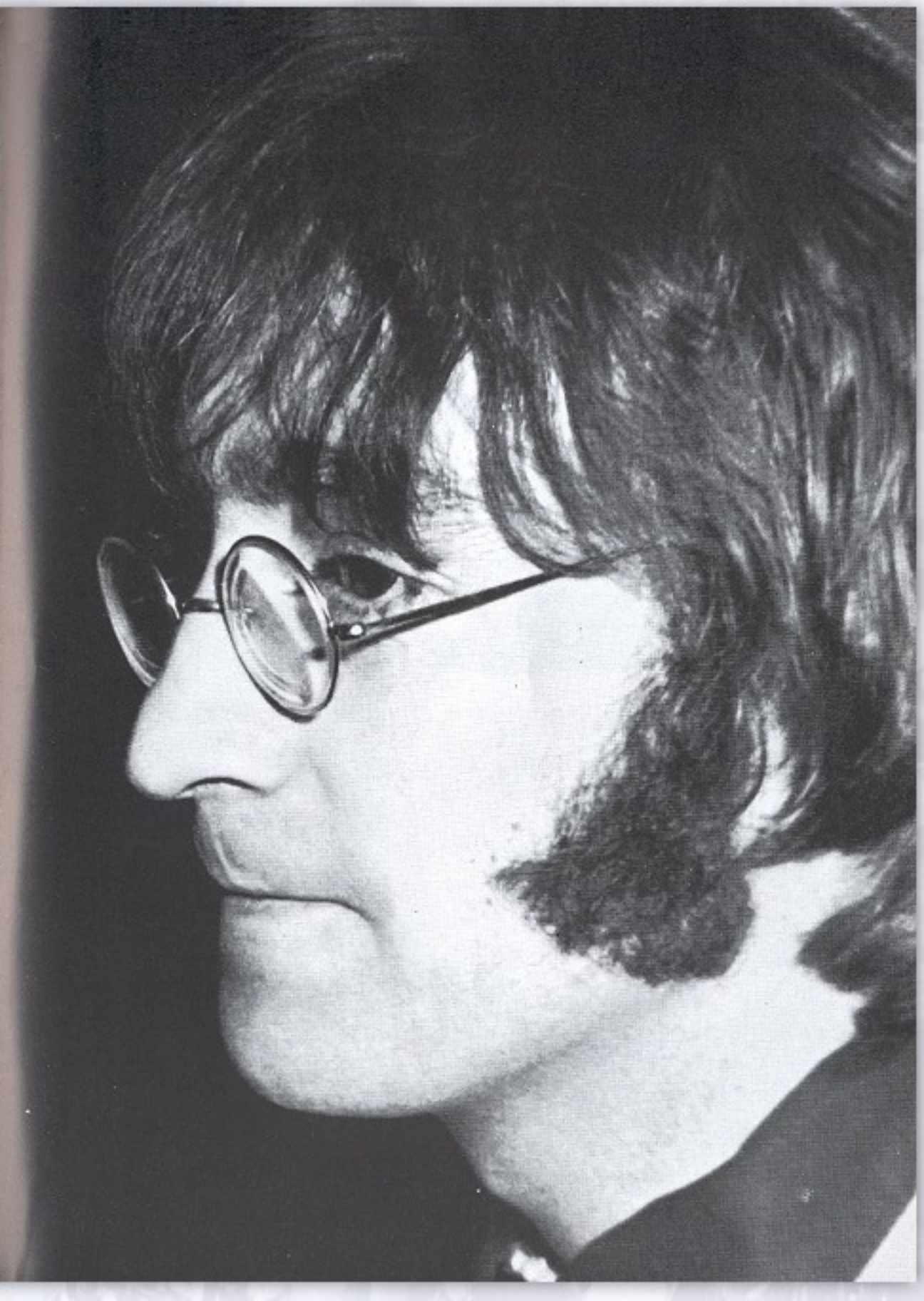
*A close-up of the new Harrison profile minus moustache.*

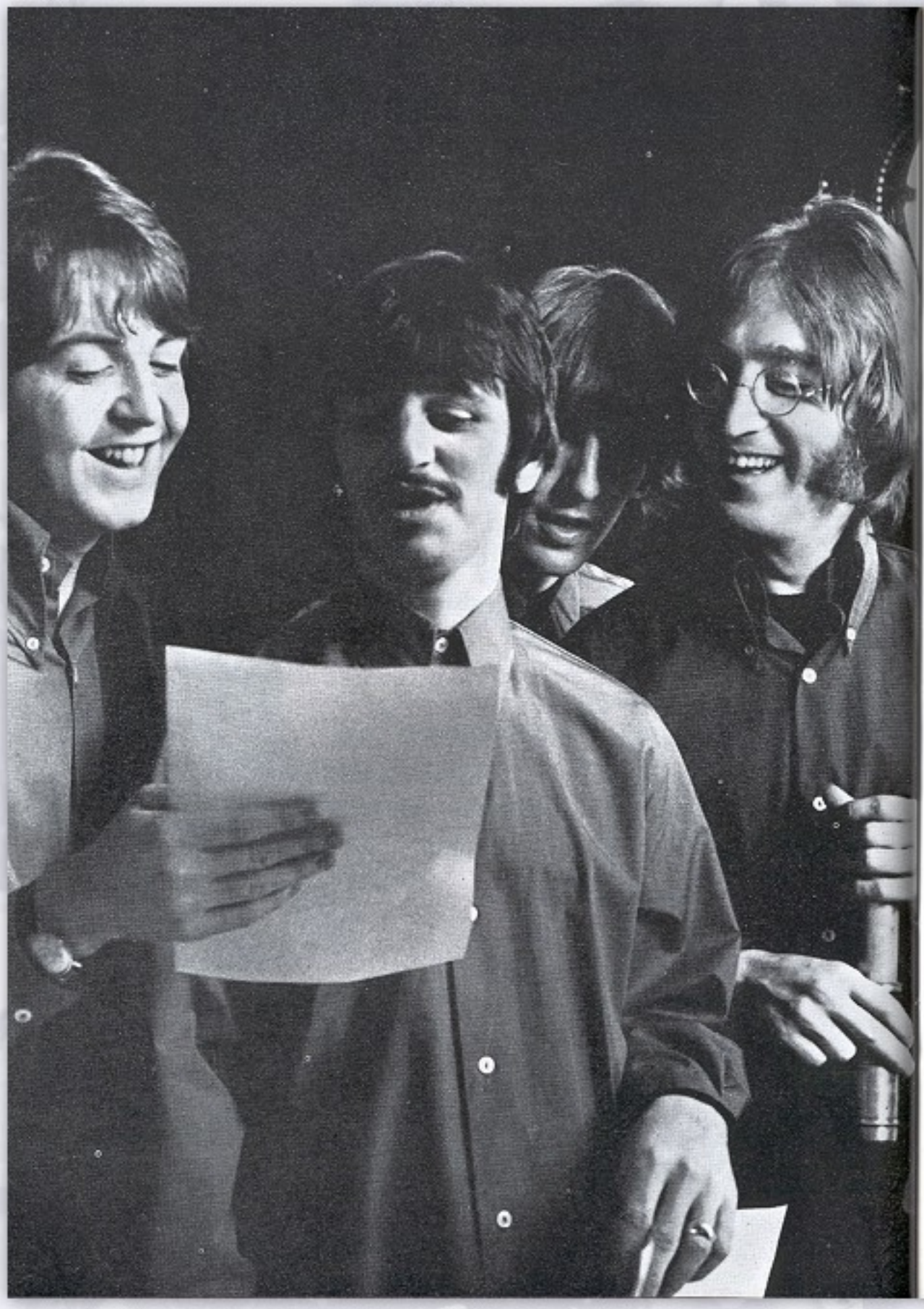
# CARTOON QUIZ

*Bob Gibson has drawn each Beatle disguised as a famous person. Can you guess who they are portraying? The answers are reversed in the centre of the page.*




JOHN: OHCUORG XRAM
GEORGE: NITUPSAR
RINGO: EILRAHC NILPAHC
PAUL: TELMAH





# NEW TITLES CHOSEN!

**The Beatles recorded three new titles during the early part of February—"Lady Madonna", "Across the Universe" and "Inner Light". Everyone who has heard all of the new titles thought that "Across the Universe" was really fantastic and deserved to be the new single. But, the Beatles opted for "Lady Madonna" with the vocal sung by Paul as their next A side. B side, of course, will be "The Inner Light" which was written by George and which has Indian musicians playing on the backing. It will be released on March 15th.**

## FAN CLUB SECRETARY MARRIES

National Fan Club Secretary FREDA KELLY is to marry 21-year-old bass guitar player BRIAN NORRIS on Thursday, April 4. Brian, a former member of Liverpool groups The Realms and The Cryin' Shames, has known Freda for more than three years.

The wedding will take place in Liverpool at St. Clare's, Arundel Avenue, Sefton Park, and one of the bridesmaids will be Freda's fan club assistant ELSA BREDEN.

HER MARRIAGE WILL NOT MEAN THAT FREDA GIVES UP HER KEY POSITION AT THE NEW LIVERPOOL HEADQUARTERS OF A WORLDWIDE NETWORK OF BEATLES FAN CLUBS. SHE SAYS: "I'LL GO ON RUNNING THE CLUB JUST AS BEFORE. WE PLAN TO SETTLE IN LIVERPOOL AND NOW THAT THE CLUB OFFICES HAVE BEEN MOVED FROM LONDON I WON'T HAVE TO KEEP TRAVELLING TO AND FRO. GIVE UP NOW? WHY I'LL STILL BE THE BEATLES' FAN CLUB SECRETARY IN TEN YEARS IF THEY WANT ME!"

## 1st SUBSCRIPTION INCREASE

For the first time in over six years the annual subscription rate for Beatles Fan Club membership is to increase from five shillings to seven and six at the beginning of April. It may surprise most people to know that the club has always been heavily subsidised—it has NEVER made a profit and invariably shows a loss of SEVERAL THOUSAND POUNDS at the end of each year.

Explains Secretary Freda Kelly: "The traditional Christmas record is one of the big expenses but the club is not meant as a money-making scheme. The object is to keep Beatle People informed and to give them at least two special bonus souvenirs in each year. We want to continue doing that and since almost everything is costing us more we have to charge more. We hope this will reduce the annual loss."

## SINGING FANS JOIN BEATLES

One of the three titles which the Beatles recorded at the EMI St. John's Wood studio in the first week of February, was "Across the Universe" with the lead vocal sung by John. The recording session was well under way on Sunday, February 4th, when John and Paul decided at the last moment that girls would be needed to sing a particularly high falsetto voice passage. So, Paul walked out and started talking to the crowd of Beatle people gathered outside the recording studio gates. Eventually, he invited two girls to come in for a tryout take—they were, Lizzie Bravo, 16 Compayne Gardens, London, N.W.6, and Gayleen Pease, 17 Amhurst Road, London, N.16.

The Beatles were delighted with the girls voices and so Lizzie and Gayleen were suddenly transported from being Beatle fans to actually recording with them.

Quotes from Lizzie and Gayleen:

Said Lizzie: "I still don't believe it happened!" Added Gayleen: "It was like a dream. The Beatles are so easy to get on with."

And from producer George Martin: "Considering the girls had never done any recording before, I think they were really great."

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*LEFT: Paul accompanies Cilla while she runs through the song "Step Inside, Love" which he wrote especially for her new TV series.*

# Have you missed any of these issues?

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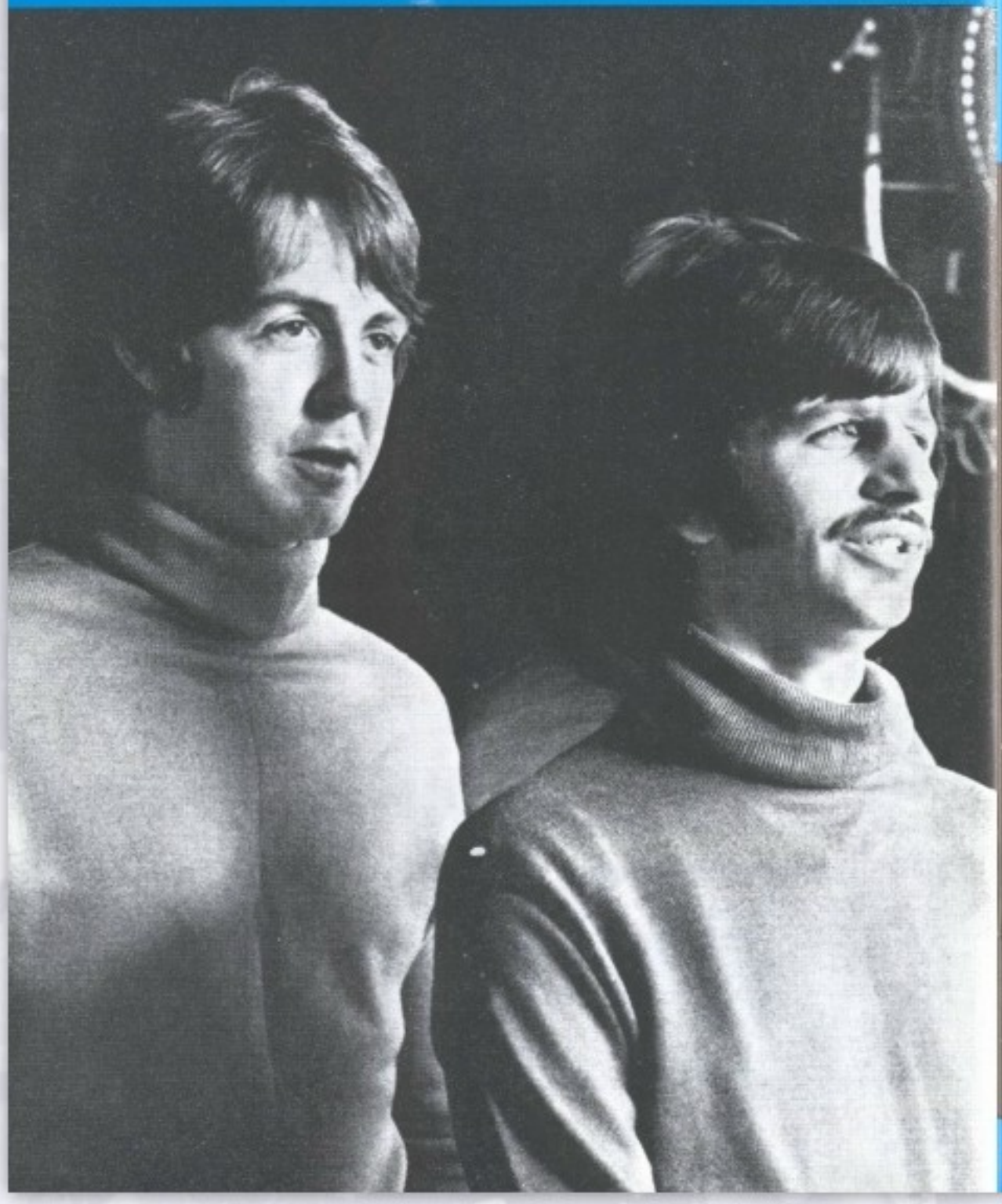
# The Beatles BOOK

No. 56

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